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"Go deep enough there is music everywhere."—*Carlyle.*



A Musical Magazine for Everybody.

VOL. I. No. 8.

MAY, 1894.

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AND OF MUSIC-SELLERS.



The Minim,

A MUSICAL MAGAZINE FOR EVERYBODY.

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(ENTERED AT STATIONERS' HALL.)

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MADAME MARIAN MCKENZIE.

From a Photo specially taken for this paper by Wayland & Co., Blackheath and Streatham.

MADAME MARIAN MCKENZIE.

The choral societies which abound in all parts of England, and which play such an important part in the musical education of our people in diffusing a knowledge of really good music, often benefit musical art in quite another and not less valuable way. They "discover" genius, and give it an outlet which may lead to fame and fortune. That estimable man and admirable musician, Mr. Samuel Weekes, of Plymouth, and his private choral society, "discovered" Marian McKenzie, and the people of England, who since the death of Madame Patey have been left almost without one first-rate contralto of their own nationality, should be duly grateful; for—as our heroine told me when I called on her in the charming "flat" which she and her accomplished husband, Mr. Smith-Williams, inhabit in Victoria-street—if it had not been for the encouragement, advice and assistance he gave her she might have been hardly a musician at all.

Marian McKenzie is one of the best vocalists the Royal Academy of Music has ever produced, and her record of successes there is a long one. The Parepa-Rosa Scholarship, Llewellyn-Thomas Gold Medal and bronze and silver medals all fell to her lot; and on her leaving the Academy she was created an Associate, a distinction awarded only to students of any special merit. She still, however, continued to study with Signor Randegger and, later, with her sister-in-law, so well known on the concert platform, Miss Anna Williams. In fact, up to the present time she is still as earnest and devoted a student as ever; a fact worthy of imitation by many who leave off hard study with their first paid engagements.

And now, in my *role* of interviewer to "The Minim," I produce my usual string of questions, and play the part of the Grand Inquisitor for the benefit of our readers.

I ask my fair hostess if she can offer any opinion as to the reason why England, possessing many naturally good voices, produces few artistes of the first rank.

"Because nine out of ten students want to run before they can walk. They are not musicians in more than a narrow sense of the term; they often lack imagination and sympathy, and neglect the study of declamation and elocution. I believe I owe a great part of my success to the drilling I received at the Academy from Arthur Cecil and dear old Walter Lacey. Audiences do like to hear the words of a song!"

"What do you think of the present rage for studying the physiology of the 'vocal organs'?"

"A little knowledge is a dangerous thing, either for teacher or pupil; and only too often a jargon of pseudo-science passes for voice training. The

work of a teacher is to impart knowledge and that of a pupil is to acquire it; but neither object is likely to be obtained when the pupil is directed, as it was in one case I know of, 'to sing from the forehead!' or 'to poise the lungs on the tip of the tongue!'"

"A great singer expressed a preference to me the other day for the accompaniment of a piano to that of a band, as being so much less encumbering and permitting more scope for expression. What is your view?"

"Oh! of course I prefer a band to a piano (excepting for old English songs and ballads written for piano accompaniment only), with two qualifications—that the band is good, and that it has a sympathetic conductor. I know some conductors who tie you down to such a hard and fast line that your performance can be scarcely otherwise than unemotional; but with a conductor who can control his band, and who will give you sometimes $4\frac{1}{2}$ or even $4\frac{3}{4}$ beats in a bar instead of 4, I infinitely prefer a band. On the other hand, sometimes you get bad accompanists; it is not every able player who has the tact and judgment of, say, Sir Arthur Sullivan or Cowen, both model accompanists. I remember once singing 'Che faro' to the accompaniment of a dreadful man who played the opening bar of the recitative in a very quick 4 in the bar time, and kept it up right through to the air, quite regardless of where I was; it was a ludicrous and yet vexatious performance. At the same concert the same man was accompanying Piercy, the tenor, in 'The Requital,' and in one place where he was taking a little justifiable license in regard to time—and you know Piercy is not given to inartistic exaggeration—this somewhat exasperating performer thumped out his notes in octaves, thinking he had gone wrong!"

"Did you ever go in for opera?"

"Yes, I sang as Marion Edgecumbe in 'The Old Guard' for 175 nights; but, although I enjoyed the life very much, I prefer the concert-stage. Still, it was a very pleasant time; and when I see Arthur Roberts or Alec Marsh, both of whom were in the same piece, I am often reminded of the fun we used to have in my dressing-room, christened by Arthur Roberts, who is as funny in private life as in public, 'Edgecumbe's tea and coffee shop,' because there I and my husband used to dispense coffee, tea and lemonade 'free gratis' to all comers."

"But concerts have their drawbacks?"

"Yes; comfort of the artists is but slightly considered, and one has occasionally to put up with much. At a town in Cornwall I was nearly slaughtered by a heavy door falling, which was merely propped up in a most dangerous way. In

another place we nearly got our deaths of colds from a floor covered in pools of water. Then the 'refreshments!' sometimes sherry and stout, with hard biscuits, and nothing else. Once I remember travelling 200 miles for a certain concert, reaching my destination just before it commenced, to regale myself on tea, muffins and sausages! The draughts, too, are dreadful! Speaking of this reminds me of an incident which I must tell you, though it is a little *against myself*." (Madame McKenzie, it must be premised, is, like most contraltos, not exactly slender in her proportions; a willowy figure ill fits the popular idea of what a contralto should be, even if she is, as in the present case, young in years.) "Once at Bradford I was half frozen by draughts, and at length was obliged to remonstrate with the janitor, a sturdy Yorkshireman. 'I shall be blown completely away if you don't keep that door shut,' I said. The response was: 'Aye, lassie; but it will take a fine big

breeze to blow *thee* away!' However, he closed the door."

Madame McKenzie's merry, pleasant manner renders her a great favourite with her fellow artists and friends and all with whom she comes in contact. Many and valuable are the evidences of this existing in a material form on all sides. Here is a fine portrait of her in oils by T. B. Kennington, there is a charming picture by Laurence Phillips, "to sweet Marian McKenzie, 1893." In a charming room, decorated with apple-green walls and blue Nankin china (rather a daring combination, but one very pleasing in result), is an etching by Millais, "The Gambler's Wife;" and a lovely "Oleander" by Alma Tadema, "for Mrs. Dick Williams."

Another cup of tea and a fragrant cigarette from Mr. Smith-Williams, and I take my leave, after an hour's pleasant chat with a bright, intelligent and well-informed woman and an equally intellectual and unaffected man.

MUSIC IN VILLAGES.

Those who have travelled about the country, more particularly amongst the rural population, cannot fail to have noticed that the inherent love of music in some form or other is constantly developing—slowly it may be in many cases, but none the less surely. Leaving out of the question for the nonce the large towns where opportunities increase in proportion to residential population, it will be interesting to take a bird's-eye view of the subject of this article—"Music in Villages."

In many cases it will be found that the main-spring of the musical watch is the local organist or Mrs. Parson, or even the Parson himself.

The local choral society (if there is one) is able to do good work in trying to cultivate any latent musical talent there may be amongst its members, but few villages have sufficient material wherewith to work one up. Lack of voice is an insuperable difficulty although some musical knowledge may exist, but this latter may be further cultivated and encouraged if a small band is established.

Here a difficulty presents itself; which will be more advantageous, a string or wind band? The answer to this question of course mainly depends on the general tendency of the several aspirants to "Band" honors, but a little closer investigation of *pros* and *cons* will be interesting and perhaps instructive.

If put to the vote the "wind" would probably head the poll, inasmuch as the opportunities *pour amuser les autres* would be more immediately obvious, e.g., playing in the market-place, or on the cricket

field, or at the local athletic sports or Farmer Blank's annual beanfeast, whilst the "string" contingent would probably argue that in the dark months and in bad weather they would be in greater demand for concerts in the village hall or schoolroom or perhaps at the Harvest Festival and on similar occasions. Both arguments are sound and need consideration, but first what are the possible difficulties in connection with a wind band?

To begin with, a variety of instruments is essential—half-a-dozen cornets and a drum would not give very pleasing results; the balance of tone must be distributed in fairly equal proportions, and for a brass band of small dimensions one player to each instrument of the "bass-er" sort would probably be sufficient. Such being the case the chances are that he would be the only one of his particular tribe, and, supposing he is deterred from attending rehearsals by illness or other causes, or leaves the district entirely, how is his place to be filled?

Unless some other enthusiast has taken up his particular instrument with a view to stopping such a gap it would have to be left vacant entirely. Perhaps the first cornet is a really very good player and leader, and if he suddenly has to resign, what a hiatus that causes! The remaining members of the band might individually be competent to play their own parts, but that would not make up for the loss of a first cornet without whom the band would be practically useless. The only way in which such possible difficulties could be met would be to

have others "training on" so to speak, and ready to step into the shoes of others, but whether their enthusiasm would reach that pitch is somewhat doubtful. Even supposing it did, the probabilities are that probationers would not have instruments on which to practise, as only a sufficient number would be purchased as an outfit from economical considerations, and if members bought their own they would naturally take them away when leaving the neighbourhood.

In the case of a string band many of these difficulties could be avoided, as the multiplication of one instrument is an essential feature. A dozen violins could be utilized where a dozen cornets or E-flat clarinets would be simply appalling, and a preponderance of 'cellos over violas would be endurable, to say the least of it, whilst it most certainly would *not* be in the case of euphoniums and tenor horns.

Of course one great advantage lies with wind instruments, *i.e.*, they are *keyed*, whereas a string player has to make his own fingering, and play in tune at the same time; like most other things this ability can be acquired by practice, and if the will is present the way is soon found. A compromise between the two classes will often be possible and gives very good results, but care must be taken in the choice so as to obtain the most serviceable instruments, and those in particular which could replace others in cases of emergency.

A string foundation is most desirable, *viz.*— violins, violas, violoncellos and basses. To these could be added a flute, a bassoon, two cornets, two tenor horns and euphonium. This would form a little band capable of performing any number of easy pieces when all had fairly mastered the difficulties of their respective instruments, and a great advantage would be secured by the bassoon being able to support the 'cello, if necessary, by playing from the same copy, whilst the euphonium could reinforce the bass and 'cello occasionally; the tenor horns would strengthen the seconds and violas, and the first cornet would double the first violins in the melodies, as could the flute where it had not an independent part of its own.

Supposing this combination was established and additional instruments were to be introduced, provision might be made for clarinets, more particularly the "C" clarinet because it could duplicate treble parts by playing from the same music as violins would use; the "B" and "A" clarinets, being transposing instruments, would need special parts but could be played by the same players, as the fingering is the same for all three kinds.

Failing a good string foundation the ordinary septet arrangements would be found very useful. These usually comprise specially arranged parts for first and second violins, flute, cornet, clarinet, 'cello and piano; then any additional instruments that are available could be added (the proper parts being procured if none of the foregoing are adaptable), in addition to which an ordinary pianoforte arrangement will be found to be a great help, as that practically contains *all* parts and so covers up any deficiencies there might be amongst the other instruments.

The *material* for the Band being procured, the next important question is music, in the selection of which careful consideration should be exercised. A good plan is to procure catalogues from the various publishers of brass and other band arrangements (*e.g.*, Messrs. Boosey, Riviere & Hawkes, Lafleur, and others) and commence operations on, say, some well-known Gavotte, familiar to the ear of most of the performers if possible, and of a very easy character as regards execution. Within the limits of this article it is of course impossible to go into details, but we shall be happy to answer any queries made to us to the best of our ability. In such cases it would be as well to give some idea as to the capabilities of the different players and the nature of their particular instruments.

It is hardly necessary to add that growth and ultimate success of a little organisation like the foregoing rests with the members themselves in a very large degree. There are almost sure to be some of greater ability and intelligence than others who are apt to chafe sometimes at having to "play down" to the level of those less gifted than themselves.

Mutual forbearance is essential, and the encouragement rather than the discouragement of the weaker brother should be the aim of all; it is the *tout ensemble* of a band that makes or mars its reputation, not the individual brilliancy of one or other member.

To the less accomplished we would simply say, "practise and persevere," when the technical difficulties are realized and the way to overcome them understood, a great point has been gained. Fluency and ease of execution will follow in the natural sequence of things when the rudiments are mastered if constant practice is kept up. A little done every day is more efficacious than a lot done once a week, remembering that "an ounce of practice is worth more than a pound of theory," especially in connection with instrumental music.



THE violin, the backbone of modern orchestration, probably descended from a three-stringed fiddle called the *ravanastron*, used by the inhabi-

tants of India in the remotest times, and still seen occasionally in the hands of begging Buddhist priests.

FIRST STEPS IN MUSICAL COMPOSITION.

Ability as a composer is dependent upon something more than acquaintance with the analytical side of musical theory. Merely knowing that such-and-such a combination of sounds is a common chord, or a chord of the 7th, will no more make one a composer than an ability to parse the words of a sentence, and to say which words are nouns and which are adverbs, will make one an author. It is the knowing how to follow one chord or note by another—or, in other words, the power of choice from the hundreds of possible progressions—that is the important matter, and the one, be it said, that a student will find is hardly touched upon by any of the many educational treatises in music in England, although it is one in which he especially needs guidance.

Musical art, like all other arts and sciences, has been slowly evolved from primitive attempts to its present stage of perfection. One person makes an effort; it fails, or partially fails; and the same person, or another, profits by the previous experience; new possibilities suggest themselves, and new combinations of old materials are continually being made; fresh discoveries take place, and successive generations benefit by the experiences of former ones, just as one individual profits by the experiences of another. With the immense products of the past and present readily accessible, it is not to be wondered at that the present generation is more fecund, so far as musical composition is concerned, than probably any previous one. But it is not unlikely that its very fecundity causes a diminution in its average quality; as there is plenitude of material, it is less well digested and handled, until one composer's music strongly resembles another, and one longs for something new. The older composers, on the other hand, heard less music and fewer styles, and had less numerous models than we have; but this was probably more than compensated for by the mastery which they had over all its resources, and by a habit of thought which enabled them to produce the most diversified characteristics from the comparatively simple materials at their command.

And this brings us back to our original statement—that the excellence of musical compositions depends upon the composer's power of choice. But choice implies that there are things to choose from, and that they can be distinguished one from the other.

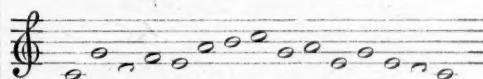
A composer, therefore, must be acquainted with the materials available for use, and be able to know which are suitable and desirable for combination. His success will, therefore, be dependent on his knowledge and his feeling; but not less on his memory, receptivity, and his power of associating

certain effects with certain combinations, which he must be able to analyse.

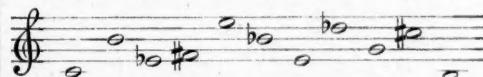
How is this to be obtained? By a similar process in the individual to that which obtains in the history of a nation—by proceeding from the lower to the higher—from the known to the unknown—from the assimilation of certain facts—the turning them over in one's mind until they are gradually absorbed, and at length evolved, modified by his own individuality from his inner consciousness.

Let us begin at the beginning. Any earnest student will notice, if his attention be directed to it, that certain notes sound more agreeable in succession than others.

Notes belonging to the same scale or key will follow each other very pleasantly if they do not leap by very wide or dissonant intervals—e.g., any of these sounds are pleasant in succession:—



Here are some not pleasant:—



From this Rule 1 may be deduced (though I am compelled to add that, later, many of the rules I am laying down will be modified when the student can readily judge between good and evil):—

RULE 1.—Notes in succession sound best when they are in the same key, and are not separated by intervals greater than an octave, and never by either 7ths or augmented and diminished intervals.

(The student should now write on paper various intervals, and subsequently try to sing them, or get some one else to play them, while he endeavours to name them; and he must persevere until he can do either one or the other correctly, and with certainty).

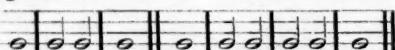
Musical sounds, however, are perfectly meaningless unless they are grouped together in such order as to suggest a definite idea; and, to this end, cadences or closes are used, producing on the mind of the musician a similar effect to ordinary punctuation. In simple music, cadences will take place very frequently, and at regular intervals. At first, we shall only attempt to use them in their most elementary form.

RULE 2.—Definite cadences or closes must mark the conclusion of each phrase.

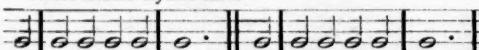
(The student can now endeavour to compose the melody of a single chant, a short-metre hymn-tune,

and a double chant, taking care to follow out the instructions. We give on one line each the values of the notes he can employ, leaving him to select the notes themselves and the keys he wishes them to appear in :—

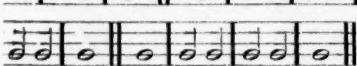
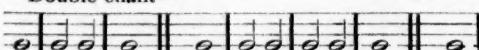
Single chant—



Short-metre hymn-tune—



Double chant—



The bars and double bars, and the notes forming the melody, must appear in the same places, and be of the same length as those written above ; a pleasing and natural melody should be aimed at.

But melody without harmony is unsatisfactory—or, at any rate, incomplete. We have, it is presumed, a sufficient knowledge of harmony as a science to know what a common chord is, and how it is constituted—that we are, in short, able to analyse chords fairly well. Now we must synthesise our knowledge—we must *put together*, as well as dissect—we must endeavour to find out what chords may succeed each other, as well as ascertain what each is separately made of.

It is a rather curious fact that chords occurring, or founded on, adjoining degrees of the scale do not follow one another so agreeably as chords founded on notes a third, fourth, or fifth apart, unless one is in its root position, and its predecessor or successor is inverted ; and a knowledge of this fact will enable us to lay down our next general rule.

RULE 3.—Common chords should rarely be used in succession on consecutive degrees of the scale, in root position. If the common chord on the leading note be used, the chord which follows must be one which permits the usual upward progression of a semitone to the leading note, and the downward progression of a semitone to the sub-dominant.

There are four principal kinds of cadences—the perfect, imperfect, the plagal, and the interrupted. The perfect cadence is the progression from dominant to tonic, thus :—



the imperfect cadence is the same progression reversed.

The plagal cadence is the progression from sub-dominant to tonic, thus :—



The interrupted cadence is produced when the dominant chord is succeeded by any other chord than the tonic.

(The student should now attempt to clothe the melodies he has written with harmonies, as directed, and using one or other of the cadences just given for the final two notes before each double bar, reserving the perfect cadence, as a rule, for the last two chords of the composition, and avoiding the use of the same kind of cadence twice in succession.)

(To be continued.)

————— * * * * —————

COURTESY PAYS.—The rush and tumult of active business life need not make a man any the less courteous, and by following this rule many will find they have gained an experience no less pleasing than profitable. Business men are apt to mould the character of their subordinates, particularly those who are young. If gentlemanly conduct and kindly consideration in dealing with employés is the exception rather than the rule, it will be reflected in the action of the latter, and the customer

will in turn meet with like treatment, unless the instinctive courtesy of the employé is strong enough to run counter to the example of the employer or his representative. Want of courtesy indicates that the perpetrator has not cultivated grace of manner or language, and is not a gentleman. Looking at the matter simply from a mercenary standpoint, it will require but little reflection on the part of sensible people to discover that courtesy in business brings an actual money reward.

THE INSTRUMENTATION OF MENDELSSOHN'S "ELIJAH."

The instruments employed in the finest oratorio of modern times are 1st and 2nd violins, violas, violoncellos and double basses, two flutes, two oboes, two clarionets, two bassoons, four French horns, two trumpets, three trombones (alto, tenor, and bass), ophicleide, drums, organ, with a four-part chorus, and solos for soprano, contralto, tenor, and baritone voices, to which, in one number, are added four additional solo voices, constituting a double quartet.

(The student, of course, understands that in the case of the stringed instruments in a modern orchestra the parts may be almost indefinitely duplicated; but that with the wind instruments, on the contrary, there must only be as many instruments as there are parts written for them. Whether we have four, eight, or twelve violins, we shall still have two flutes; whether there be two, four, or six double basses, we shall still have four horns, and so on. The exact proportion of "strings" to "wind" is only too often regulated by expediency and the finances than by the exigencies of the musical requirements. As a rule, the strings are deficient in strength. Berlioz lays down the rule that the numbers of the combined "strings" should be at least three times as great as that of the combined "wind." It is needless to say that this proportion is rarely found, excepting in orchestras of the highest class.)

The only instrument in "Elijah" which is not in every-day use is the ophicleide (pronounced *off-e-clide*, with the accent on the first syllable, the word itself being a combination of two Greek syllables, rendering its literal meaning "keyed serpent"). This is a brass instrument of great value and power if carefully used; its tone is very prominent, however, and its place has been filled by other instruments more recently invented. Mendelssohn uses it to strengthen the bass in the more imposing choruses, where very powerful low notes are required below the range of the trombones, which, despite their great use in other respects, do not possess any very deep notes which can be effectively employed. The part for the ophicleide is now often played by the tuba, or bass saxhorn.

Several of the solo numbers in "Elijah" are accompanied by single wind instruments added to the strings, which give them the character of *obbligati*. Such ones are the tenor air, "If with all your hearts," accompanied by a solo flute, clarionets, and strings; "O rest in the Lord," for solo flute and strings; "For the mountains shall depart," for oboe solo and strings (a combination also used by Mendelssohn in his 42nd Psalm); the recit, "Behold God," leading into the chorus, "But the Lord," where the trumpet is combined

with the strings; and the quartet, "O come, every one that thirsteth," where a solo clarionet and solo bassoon are added to horns and strings.

Two numbers have an accompaniment for strings only—the contralto arioso, "Woe unto them," and the opening portion of the bass air, "It is enough," where there is a highly effective part for the violoncello, often forming a kind of duet with the voice, and performed by a solo violoncello (although not so indicated in the score).

The oboe has some very important bits besides that in the solo already referred to; to it is assigned the plaintive strain occurring so often in the scene between Elijah and the widow, where her son is restored to life; also in the dramatic number, "O Lord, thou hast overthrown," where "the youth" is commanded to "go up and look toward the sea." Here the oboe's long-sustained notes accompany "There is nothing" of the youth; its union with the violins, where the "little cloud ariseth from the waters like a man's hand," too, is a singularly happy use of the instrument; and, again, it is used prominently in the scene between the Queen, Elijah, and the people.

The effective use of three- and four-note chords for the violins in "Is not his word like a fire?" "Be not afraid," and "Thanks be to God," is deserving of attention.

The entire wind band is divided into two divisions, which answer each other antiphonally in the double chorus, "Baal, we cry to thee," in a specially original manner. The "brass" is replied to by the "wood," with divided string parts. In "Hear our cry, O Baal," the trombones are very prominent; while, in the final Baal chorus, the strings have much to do against the more sustained notes of the "wind." In the air, "O Lord God of Abraham," the upper part of the strings is, at the opening, very exceptionally given to the violas. (This number is also remarkable for a canon passage in the 9th above, between the voice and the accompaniment.)

The horns are used effectively, if somewhat conventionally, for the most part. In the middle portion of the air, "It is enough," the composer employs the trumpets and horns in A, and gives them the same notes. In the tenor air, "Then shall the righteous," two trombones are used *pp*, in lieu of the seldom-to-be-found horns in A flat, the intonation being more certain and perfect; the result is admirable.

The organ is generally used in working up the *crescendos*, or added at a climax which has been arrived at by the voices and other instruments. It is silent in the solo numbers, with one exception—the quartet, "Cast thy burden upon the Lord"—

where it has sustained chords. This choral (which, by-the-bye, is introduced by Bach in one of his Church Cantatas) is also accompanied by flutes, clarinets, bassoons, two horns, and strings. The organ plays throughout with the voices—in one number, only the chorus, "He that shall endure to the end." The organ part throughout, it must be mentioned, is fully written out, and is in no sense an *ad libitum* one; it is as carefully considered as any of the other instruments employed, and requires just as judicious handling.

It is impossible to refer in detail to all the beautiful effects of scoring, and the hundreds of interesting details revealed in the perusal of the full score of "Elijah." The student should endeavour to find them out for himself. If he is content to read, mark, learn, and inwardly digest all those which a close and conscientious study will discover, most assuredly he will have his reward.

The use of the "old scale" in "Lord, bow thine ear"—the reappearance at various points of certain phrases in a similar connection (as the "curse"

theme in the introduction, and, later, a phrase from "It is enough"—the introduction of a fragment from "Lord God of Abraham" at the close of "Cast thy burden")—the wonderful passage for 1st and 2nd violins in unison towards the end of "Thanks be to God"—the important parts for trumpets and horns in "Be not afraid"—the lovely two principal subjects in the chorus, "He watching over Israel," first heard separately, and then combined in double counterpoint—the imitation *per arsin* and *thesin* in "He that shall endure"—the two- and four-part canon i.e. "Behold God the Lord" (which, *en passant*, it may be remarked, suggests in its opening passage a portion of Beethoven's Sonata Pathétique for the pianoforte)—and the remarkable likeness in rhythm of the phrase at the words, "And in that still voice," to a single Anglican chant—are only some of the many points of interest that are to be found by a close study of Mendelssohn's masterpiece, to which, deep and true, we heartily commend our earnest readers, with the full assurance that it is thoroughly worth their while.

— * * * * —

WHAT IS FRESH IN MUSIC?

While we talk of the work of a great master as being ever fresh, we are secretly sensible of the fact that it is no longer fresh to us. After the second or third hearing no piece of music is ever the same to us again. In a great and complex work we may still for some time continue to discover the unexpected, but by the time we know it thoroughly it has become but an echo of its former self, and we greet it with the faint smile with which we linger over the photographs that remind us of the holidays of past years.

With equal truth it may be said that the music of one generation does not produce quite the same effect on the next. When the prayer from Rossini's "Moscé" was first performed in Naples, women fainted and men trembled. There is very little excitement to be got out of the prayer from "Moscé"

in the present day, and perhaps fifty years hence even the overture to "Tannhäuser" will be dry and cold. But this only shows how much of musical impressiveness depends on this element of vague apprehension.

Each generation, tired of the outworn devices which furnish its predecessor with excitement, demands newer and stronger effects to stimulate its emotions. As the devices of the classicist grow pale, the listening public demands a romantic school, with new forms and strange progressions. The romantic school would, if some hearers had their way, be succeeded in turn by a chaotic school, and in the race for new sensations all vestige of artistic form would disappear.—*Macmillan's Magazine*.

— * * * * —

IN Berkshire county, Mass., the rattlesnake is hunted every summer for its oil, which fetches eight shillings an ounce.

respects, appears to have considerably changed. Before the fire, in 1789, the subscription to a box for fifty representations was at the rate of twenty guineas a seat. The charge for pit tickets was at this time ten shillings and sixpence; so that a subscriber who meant to be a true *habitué* and visit the opera every night saved five guineas by becoming a subscriber.

DURING the early part of the last century the character of the London Opera House as a fashionable place of entertainment, and in some other

Our next issue will contain a Portrait and Interview with Mr. Albert Chevalier, Result of the April Competition, the opening chapters of a story, "Dr. Lingard's Violin," "First Steps in Musical Composition" (continued), "Peeps through an Opera Glass" (No. 3), "How to Accompany," "My Favourites," &c., &c.

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WHAT is "soul?" was a question put to us the other day by a young musical student. "The papers said I should be a great artist if I only had a soul," continued our interrogator, "and for the life of me I can't understand what it means! Is it another word belonging to the jargon of the critics, who, I suppose, must say something, and also put it in such a way that it can't be comprehended?" Our reply was as follows: "If you have 'soul' you don't want it defined; if you haven't, no definition will give it you." Our questioner turned ruefully away; our definition was not given. What, then, is "soul"—applied to music? It is that which makes the difference between a man and a machine, an imitator and an artist. To have a "soul" implies the possession of imagination, receptiveness and sensitiveness; without these, mere technical perfection and correctness avail nothing. Music is emotional; music is not a mechanical product of muscles and tendons. Your mind only makes music, as machines make noise. If there is one thing a musician may covet more than another (they are sometimes unworthily regarded as a somewhat covetous race!), it is "soul."



How shall we know whether we are in a fit mood to find fault, or whether we ought to stand aside and keep silence? The gauge of our fitness will often be found in our answer to the question—Is the fault-finding a pleasure or a sorrow to us? If the former, let us seal up our mouths, for we have no commission to rebuke, and will do more harm than good. Sweetness of spirit, kindness of heart, the Scriptural "charity," is the

only safe vehicle for rebuke. There are some waters which are bright, sparkling, and not impure, but which contain an acid element that takes up the lead from the pipes that bring it to the house, and thus carry poison to the drinkers. Some souls, although overflowing with righteousness, want the "rectifier" of love as a filter for their rebukes of the erring and the fallen.

THE ART OF PROGRAMME-MAKING.

That programme-making is an art may be a new idea to some, and to others may savour of absurdity, yet the non-recognition of this fact is responsible for many of the failures at entertainments with which the concert-going public are familiar, and also for the financial loss so often attending the enterprise of the concert-giver.

The promoter of a concert or other entertainment must bear in mind the object which he has in view in giving it. Is it for the purpose of making money for himself, or others, or is it for the purpose of mere self-advertisement? It is as impossible, or next door to impossible, to serve God and mammon as it is to please one's self in sketching a programme, and expect to make money by it. This is undoubtedly bad—so the very advanced and conscientious musicians will say—for the interests of music as an art; whether it is really so will depend upon the ambition, tact, sincerity, and aim of the concert-giver.

The primary object of a programme is to interest and attract the attention of likely patrons; the secondary one is, having secured their attendance, to so arrange the *menu* that they are sent away neither satiated, surfeited, or sickened. As after a good dinner, well cooked, well served, and carefully planned, one leaves in better spirits with himself and the world at large, so, after an ideal concert, we should quit the hall almost regrettfully, and with the feeling that we could hear it all over again with pleasure and satisfaction.

Now for practical hints. We must bear in mind the nature of the public to whom we appeal, and the general character of the audience which will be assembled. We must neither aim too high or too low; we must not have all our stars at the beginning or the end. A good beginning is important, and a good tail, too, is almost equally necessary. We want to impress and please at the outset, when the critical faculties are at their keenest, and we want to dismiss with a pleasant flavour in the mouth too. Preferably we shall not have any weak, shaky, or dubiously popular number at all; if from any cause we are unable to avoid this, it should be inserted between others, one on each side of undoubted popularity. Weak performers often resent this, and use their blandishments with the powers that be to obtain alterations; they should be firmly resisted. The chances are that nine out of every ten of the public will hardly notice, or at any rate will scarcely remember, the less able efforts if they are sandwiched between two notable successes, but woe betide the artiste or concert-giver who commits two failures or more in succession. The same rule applies to items which, however well they may be performed, appear to be of a type not quite suited

to their surroundings. It is somewhat difficult, even with experienced hands, to definitely say when this is the case, for we have known a most severe classical extract to be rapturously received in what would appear to be very uncongenial surroundings, but, by adopting the above general rule, not very much harm can be done, and an unexpected success may still accrue. Then we must have, within limits, variety and contrast, gay numbers following grave, and so on, but avoiding such contrasts as are violent and inharmonious. The Hallelujah Chorus preceded by a comic reading would be absurd, and an anachronism that one would think could be hardly possible. Yet we once saw these items on the programme of a concert in a Dissenting Chapel!

We should alternate song with chorus, or concerted and instrumental music, taking care never to have consecutive numbers of similar character, though as nearly alike as possible in quality, subject to the important general rule that two "frosts" consecutively are fatal, and that it is better to have two songs, or two instrumental pieces in succession, than that there should be two weak numbers together. Above all, the concert must not be too long; two hours should be the maximum, allowing for recalls and encores, if they are permitted, but it would be far better to allow none, and frame the programme accordingly. A concert designed to last two hours is prolonged past endurance by this nuisance.

The same rule holds good in programmes of exclusively instrumental music, whether an orchestral concert, a pianoforte or organ recital.

For concerts to be successful, the concert-giver or *entrepreneur* must himself exercise some discretion as to the nature of the items offered by the performers. Only too often he accepts whatever the artiste chooses to send in, and relies more on the performer's power to make a weak thing "go down," than on seeing that their abilities are expended on suitable compositions. Consequently, an audience has a "royalty ballad" of the weakest type thrust down its throat to the exclusion of better things. An artiste's name and ability is not everything, and, for his own sake, a concert-promoter should exercise his veto when his interests suggest its use.

It may be doubted whether the so-called "best places" in the programme have more than a sentimental value, for what *precedes* any given number bears much more on its reception and the humour of the public than its actual position as a general rule.

Still, some performers are always very emphatic in their desire to have their items placed in these so-called "best places" of the programme (the said

"best places" being the third or fourth numbers from the commencement of each part of the programme in an ordinary concert), and equally emphatic in desiring to avoid either the end or the beginning of each part. Apart from the impossibility of all having the "best places," it is obvious that the artistes' interests are not always coincident with the concert-givers'; and the latter, being after all the masters of the situation, must act to the best of their discretion.

We conclude by giving three model programmes of different types of entertainment, constructed with the view of sustaining the interest of the audience from first to last, and the items of which (if published previously), would be calculated to attract an audience, if the performers' names were known. The type of audience is taken to be an ordinary middle-class one, of average musical intelligence, and the performers all capable, and of about the same degree of merit.

MISCELLANEOUS CONCERT (FIRST PART ONLY).

1. Pianoforte Duet "Polish Dance in E flat" Scharwenka
2. Song (Baritone) "The Devout Lover" M. V. White
3. Part Song "The Bells of St. Michael's Tower" Arranged by Sir R. P. Stewart
4. Song (Soprano) "Let me dream again" Sullivan

5. Solo Violin ... "Bolero" Edward German
6. Song (Tenor) ... "Evening Song" ... Blumenthal
7. Recitation "How Bill Adams won the Battle of Waterloo"
8. Chorus ... "The Vikings" ... Fanning

ORCHESTRAL CONCERT.

1. Overture to "Masaniello" Auber
2. Solo Violoncello—"Adagio" Bargiel
3. Unfinished Symphony in B minor Schubert
4. Solo Violin—"Andante and Finale Violin Concerto" Mendelssohn
5. "Three Dances from the incidental music to Henry 8th" German

This would form a good first part for a miscellaneous audience. It would probably be advantageous to insert some vocal music between Nos. 2 and 3 and 4 and 5.

CHURCH ORGAN RECITAL (TO LAST AN HOUR).

1. Overture to the Oratorio, "Samson" ... Handel
2. Offertoire in D—"La Cloche" Batiste
3. Organ Sonata (No. 4) in B flat Mendelssohn
4. Minuet and Trio from Symphony in G minor W. Sterndale Bennett
5. Marche in F Guilmant
6. (a) Nachstück Schumann
6. (b) Traumerei
7. Fantasia in D Sir R. P. Stewart

Vocal numbers might here also be introduced with probable advantage.



PROTOPLASM!—The eminent English scientist, Professor Huxley, made a short stay in New York, but his arrival was the cause of conversation between one of the city amateur scientists and a matter-of-fact friend. The amateur was an enthusiastic admirer of Huxley, and he spoke so extravagantly about him, that his friend finally became curious, and asked, "Who in thunder is Huxley, anyway?"—"You don't mean to say you have not heard about Professor Huxley, the great scientist?"—"Yes I do, though; never heard his name before. What has he done?"—"Why, man, Huxley made the important discovery about protoplasm."—"About what?"—"Protoplasm."—"And what the dickens is protoplasm?"—"Now, look here, you don't mean to sit there and tell me you don't know what protoplasm?"—"That's just it—nary protoplasm."—Well, protoplasm is what we may call the life principle."—Anything to do with insurance?"—"Oh, nonsense!—the life principle in nature—the starting point of vital action, so to speak."—"He discovered that, did he?"—"Yes, a few years ago—in England."—"And what good is it going to do?"—"Good!—a great deal of good. It expands the circle of human knowledge, and is valuable in bearing out the theory of evolution. It is a noble contribution to science, and it has made Huxley one of the few immortal names

that were not born to die."—"So Huxley knows all about the life principle, does he?"—"Yes—all about it."—"And the starting point of vital action?"—"Exactly."—"Well, see here, now—can he take some of that protoplasm and go and make a man, or a horse, or an elephant with it?"—"Oh, no, he couldn't."—"Can he take it and make anything at all of it—even a gnat or a fly?"—"I guess not."—"Well, then, he may just go to thunder with his protoplasm; I don't believe it's worth ten cents a pound, anyhow. 'Pears to me these scientific fellows put on a big lot of airs about very little. Protoplasm, eh! Shouldn't wonder if Huxley came over here to get up a company to work it. Did you say the mine is in England?"—It is almost needless to say that the scientist gave up his friend in despair.

GENIUS, or even talent of a higher order, is absolutely personal, it is indebted to no one, but develops itself freely, unfettered by imitation. The artist receives from his teachers technical knowledge—what might be called the concrete or objective element of his art. The study of great works also tends to enrich his mind and to form his taste. But the subjective element, which constitutes his own genius, must exist in himself and cannot be bestowed.—MARIE ANNE DE BOVET.

CARL CZERNY'S ADVICE TO YOUNG TEACHERS.

(FROM THE "GREAT PIANOFORTE SCHOOL," 1839.)

To those young persons who are about to become teachers, the following remarks on the manner of giving instructions will not be found useless:—

1. The teacher must know by heart all the rules given in the method or instruction book which he proposes to make use of; and that so perfectly, that he shall be able to propound and explain any one of them to the pupil in a quiet, clear and satisfactory manner.

2. He must be so far capable of playing, as to be competent to exemplify practically to the pupil all the rules relating to the right position of the hands, arms and fingers, to touch, fingering, time and style; as he ought always to play to him beforehand each little exercise and passage.

3. I have uniformly found that a firm, though friendly, warm and patient manner of giving instructions was the most effective with all pupils, and that I could always stimulate the most different tempers, from the most soft and pliable to the most lively, nay, even wild and morose dispositions, to attention and perseverance, because I endeavoured to present to them all that was necessary and useful in a clear and striking manner, taking care never to overload them, and to give to the driest subjects an attractive form. Good temper is as advantageous in teaching as in life in general.

4. An important means in this respect is a fortunate choice as to the musical pieces to be studied. We shall gain nothing by torturing the young pupil with compositions which must appear to him as old-fashioned, unintelligible and tasteless, or as too difficult and troublesome; every pupil makes much greater progress when he plays all his lessons *willingly* and with satisfaction. That whatever is fundamental and solid in playing may be very well combined with this mode of teaching, I am able to assert from long and extensive teaching.

5. Pieces which are adapted from orchestral music, such as overtures and operatic pieces, as also waltzes, etc., are seldom advantageous to the pupil. At present, however, most of the striking and pleasing melodies, even of the most celebrated composers, are arranged in almost countless numbers as real pianoforte pieces, in the form of rondos, variations, pot-pourris, etc., and that in a way perfectly suited to the instrument, so that every teacher has in this respect an inexhaustible choice from which to select, and unite the useful with the agreeable in giving his instructions.

6. From among these compositions let him always choose such as are adapted to the development of execution, and which, therefore, the melody frequently alternates with easy passages and runs.

Very often pupils are fatigued for years with pieces of an opposite description, because their masters attempt too soon to teach them expression and a knowledge of harmony. But experience shows that this end, if tried too early, will seldom be attained, and that in the meantime we neglect that which every pupil possesses sufficient talent to acquire, and what alone will give him facility at every sort of exercise.

7. Nothing is so more important for the teacher to form and develop as soon as possible as the *taste of his pupil*. This cannot be accomplished in any way better than by a good choice of pieces. Good taste is always a proof of good sense and a clear understanding; and the teacher must not allow himself to be led away by pedantic views, to rob his pupils of their time by laying before them dull and tasteless pieces, and thus, as too often happens, to give them a distaste for this fine art.

8. Useful as may be the practice of the numerous exercises and studies now published, still, the teacher must not overload his pupils with them. He must keep in mind that each musical piece, even a rondo or an air with variations, etc., is an *exercise in itself*, and often a much better one than any professed study, because it is a complete composition, in which melody is intermixed with passages; and because a pupil will certainly practise such a piece more willingly than any studies, which, however good they may be in themselves, generally appear to youth dry and tedious. The best and most necessary exercises will always be the scales, they are quite sufficient to develop the execution of the pupil for the first year, and at the same time they are absolutely indispensable to the formation of any pianoforte player.

9. When the pupil has half studied a piece, he may then begin a new one, always continuing to practise the preceding one, so that it may not be forgotten, but continually go better and better.

It is natural for a new piece to have much more attraction for the pupil than one that he has played over many times, and that he should therefore study it with more attention and pleasure. But the pupil must be accustomed to find the same attraction in the *more finished style of execution*, even though the piece may appear old and too often played over. He must be made to understand that it is not of so much importance *what* anyone plays, as *how* he plays it; and that a composition unimportant in itself will gain new charms by a correct, appropriate, and finished style of execution, and thus do much more credit to the player.

10. Many teachers lay it down as a rule to require the pupil to practise a piece till it goes off quite perfectly, and this sometimes to the neglect of all progress in other things ; this frequently runs away with months.

Other teachers, on the contrary, confine their pupils to the mere reading, and care nothing about finishing off the execution of any single piece.

Pupils instructed on the first of these plans may, perhaps, at last be able to play before others a piece thus laboriously acquired, and by that means gain some little applause ; but, besides that piece, they know little or nothing.

Those, on the contrary, who are taught on the other plan, have indeed some little knowledge and a few practical notions in their heads ; but they are not in a condition to play to anyone a single line of music with effect.

Both extremes are bad, for when the time of the pupil is properly employed, we may, and indeed must, unite both.

11. Nothing so much spurs a pupil on to the attentive and industrious practice of any piece as the idea that he is to play it before others. Hence the teacher must contrive that he (his pupil) shall, as often as may be, play some well-practised piece before his relatives and friends, and, when more advanced, even in little parties.

By this means, also, we shall with certainty conquer that bashfulness and timidity which is so common with young people.

12. One of the greatest difficulties is that of accustoming the pupil to keep the time correctly. An internal perception, or sentiment, of time is possessed by many ; indeed, it is more common than is generally believed. But on the pianoforte the keeping exact time is always opposed by the necessity of conquering the important mechanical difficulties of playing, and because the pupil is impeded by stumbling, or even occasionally coming to a standstill by finding the keys, by the fingering, by want of sufficient execution, &c. ; and, therefore, in despite of his correct sentiment of time, he yet plays with hesitation, and often quite out of all

measure, and at last, perhaps, accustoms himself to this total want of keeping time, merely because some degree of mechanical facility was not gained sufficiently early.

Among the means of permanently fixing in the pupil's mind this sentiment of time, we may recommend—(a) That the teacher, during the lesson, should beat the time steadily and aloud with a pencil or bit of stick, and by this means compel the pupil to play the difficult as well as the easy passages in the same measure ; the teacher should also count aloud *as well as beat*. It will not be of any great advantage to oblige the pupil himself to count aloud, or to beat time with his foot ; yet he ought to count with the teacher at least mentally.

(b) The practice of pieces for two performers suited to the pupil's progress. Here the teacher himself must generally take the bass part, or *secondo* as it is termed. It is, however, advantageous for the pupil to now and then practise the bass part also. We must not, however, occupy too much of his time with duets for two performers, because he would be likely to lose the habit of overlooking the whole keyboard at a glance, and because, after all, solo playing is the chief object.

(c) When it is possible to procure the pupil an opportunity to play, accompanied by some other instrument—as, for example, a violin, flute, or violoncello, the practice of such compositions will be of great service to him. The pupil may also learn, now and then, to accompany easy vocal pieces.

(d) The use of Maelzel's metronome may also be recommended, though perhaps somewhat later.

13. It is very common to allow pupils to play difficult passages slower than the rest of the piece. This is a great fault. When a somewhat difficult passage occurs, it must be considered apart, and practised by itself till it goes correctly, and in the same time as the entire piece ; it must then be practised in connection with the rest. When passages occur which are quite above the pupil's powers, it will be best to lay the piece aside against some future time.



THE IMMORALITY OF CHEAPNESS.—We English are curiously indifferent to economic immoralities. One of these immoralities is the essentially modern craze for cheapness—the universal desire for bargains—that is, to get the value of a pound for the outlay of nineteen shillings—the as universal inclination to pay good wages for good work. No one looks upon this as a wrong thing to do, or sees in it an economic immorality. Good managers pride themselves on their perspicacity when they find out a “cheap place,” and on their cleverness

when they drive a hard bargain. They never stop to inquire how one man can afford to sell for five shillings what another cannot afford to part with under six shillings. They only know they can save their own shilling ; and who pays the difference does not count. Yet some one has to pay it, and that some one is for the most part the one who can afford it least—the poor and over-driven worker—the white slave of the sweater—the “cheap” shop-keeper, forced to undersell by the bargainer.—*Mrs. Lynn Linton in “The Daily Graphic.”*

THE MODERN STYLE.

Vide AN ARTICLE IN ANY "SERIOUS" PAPER.

The most successful concert was held on last Friday, at Slow-cum-Podger. The room was artistically decorated with flags and plants, which, with the gay dresses of the female part of the audience, combined to give it a most festive appearance. When all the performers were so good, it would be invidious to select one for particular praise, but special mention must be made of Miss Snooks, whose beautiful rendering of her two songs, "Daddy" and "Laddy," was so full of refinement and delicacy; Miss M. Flea, whose fine contralto voice was heard to such great advantage in "Chant d'une jeune fille" and "An Old Maid's Story." Mr. Bags made a great hit in "Blow, Blow" and "Break, Break," and the exquisite tenor voice of the Rev. A. S. Soons touched his audience in "I Dreamt that I Dwelt" and "Was it a Dream?" Mr. S. T. Rings was at home on the violin; while Miss Loli Skipper fairly brought down the house with her spirited rendering of "Ta-ra-ra-boom-deay." The following is the programme:—

*1 Violin Solo ... "Last Movement of Mendelssohn's 1st [Organ Sonata]"
Mr. S. T. RINGS.

- *2 Song ... "Daddy"
Miss SNOOKS.
- *3 Song ... "I Dreamt that I Dwelt in Marble Halls" ... Balfie
The Rev. A. S. SOONS.
- *4 Song ... "Chant d'une jeune fille" ... Goring Thomas
Miss M. FLEA.
- *5 Song ... "Break, Break" ... Lady Tennyson
Mr. BAGS.
- *6 Violin Solo ... "Transcription of Schumann's quintette
[for strings and piano]"
Mr. RINGS.
- *7 Song ... "Laddy"
Miss SNOOKS.
- *8 Song ... "Blow, Blow, thou Wintry Wind" ...
Mr. BAGS.
- *9 Song ... "An Old Maid's Story"
Miss M. FLEA.
- *10 Song ... "Was it a Dream?" Cowen
Rev. A. S. SOONS.
- *11 Song ... "Ta-ra-ra-boom-de-ay"
Miss LOLI SKIPPER.

Those marked with an asterisk were encored.

—Moonshine.

————— * * * * —————

CHRISTIANITY AND SUCCESS.—In reply to a question as to how a man can succeed in business, and yet be thoroughly a Christian, addressed to him by the Secretary of the Hackney Branch of Young Men's Christian Association, at the instigation of the members, the late Mr. John Bright, M.P., replied as follows:—"Dear Sir,—I do not think I am specially qualified or in any way entitled to give an opinion upon the question with regard to which you have written. My own experience does not carry me further than other men. There are men who profit by practices of meanness and dishonesty in business, and I have heard of trades in which an honest man is said to be at a serious disadvantage in the competition to which they are subjected. But, on the other hand, I know many men who seem to me to prosper in part on account of their high character for honour and justice in their dealings as shopkeepers, manufacturers, or merchants. If a man is able to be strictly honest in all his dealings, in the quality of his goods as well as in every business transaction, his character undoubtedly serves him in some sort as capital, because he gains the respect of those from whom he buys and those to whom he sells; and I believe this will in many, perhaps in most, cases balance or even exceed whatever gains may be secured by means of

dishonest practices to which some tradesmen have recourse. That honesty is the best policy I firmly believe, as it is also the most righteous, and it will leave no stain upon the conscience. There are trades offering more temptations to dishonest practices than others, and parents may wisely consider this when seeking employment for their sons; and sons may likewise consider it when looking out for the business of their lives, and seek that trade which offers the least possible temptation. In my judgment the value of a high character for strict honour and honesty in business can hardly be estimated too highly, and it will often stand for more in the conscience, and even in the ledger, than all that can be gained by shabby and dishonest transactions.—Yours truly, JOHN BRIGHT."

THE flute is the oldest of wind instruments. There were in early ages two kinds, the straight flute and the cross flute. The former was blown at the end, and has become flageolet; the latter was blown at the side and is the familiar instrument of to-day.

THE history of music as a living art begins at a period coeval with the first introduction of Christianity into Western Europe.

WHAT IS AN ARTIST?

This question has been greatly discussed: Have virtuosi—instrument players or singers—a right to the title of artists? I put the question to Gounod, and he answered in these words:—

"The richest palette is a lifeless thing until the hand and brain of the painter warms the colours into life. The virtuoso, a palette in flesh and blood, must carry in himself the intelligence that vivifies it. This alone gives him a claim to be called an artist; this only enables him to reach the impersonal soul of an indifferent and careless public, *blast* when not ignorant, whose feelings, blunted by excess of refinement or torpid from want of culture, refuse to be touched by mechanical accents, not soaring higher than the monotonous song of a well-taught bird. If the singer does not infuse some of his personal feeling into his song, neither the natural qualities of his voice nor his acquired technical knowledge will enable him to thrill his hearer, whatever be the beauty of the musical phrase he renders."

And, borrowing another simile from painting (for, as with all thoroughly great artists, he is a

stranger to none of the sister arts), he continued:—"What is called 'artistic intelligence,' 'artistic feeling,' is not easily definable, but is nevertheless highly important, for it is what makes Rembrandt differ from a sign-painter."

Ars est homo additus naturæ, says Bacon, and it is after all, perhaps, the best definition we have found as yet; it may be said of the *virtuoso* that he is, or ought to be, *homo additus arti*, and then quoting the curious and interesting yet little-known dialogue of St. Augustine on music, he concluded with the words of the illustrious Bishop, a profound thinker as well as a great saint, who applied them to the "actors and flute players" of his own time.

"Art depends on combined reason and imitation. Those who consult their senses, and trust to their memory as to what has pleased them, with a certain talent for imitation, however capable and clever they may seem, do not possess musical science unless they have also the clear and correct intelligence of the artistic facts they transmit."—*Life of Gounod*, by *Marie Anne de Bovet*. (Sampson Low & Co.)

————— ★ ★ ★ —————

To Our Boys.—What are you here for anyhow? Did you get up this morning in a bad humour? Who was the crossest at the breakfast table, you or your mother? Who excels in politeness in handing round the cake, you or your sister? Were your face and hands clean? Did you get up, or were you pulled out of bed with a boot-jack? Do you whistle your own tune or the organ-grinder's? Do you think for yourself, or do you use your companions' thoughts? When you go to school do you study? Can you spell correctly, write intelligently, speak grammatically? Is there anything in you capable of development? If so, will it pay to follow your father's example or your mother's advice? What are your aspirations? Do you read? If so, what, when and where? Do you intend to be an accountant or a porter? A lawyer or a hack driver? A doctor or a gambler? A minister or a mail rider? A merchant or a skinflint? A husband or a sham? A drunkard or a felon? In conversation, what do you expect to use, "slang," nonsense, or something worth repeating and remembering? We warn you against becoming a man before you have done something worthy of a man. If you wish to honour your parents and be the pride of your sisters, establish an unimpeachable character, begin right, continue in the right, and you will die right.

To Our Girls.—The girls who have pored over the pages of the little book called "Don't" are now invited by an exchange to accept advice

in regard to things that they should do:—"Do be natural; a poor diamond is better than a good imitation. Do try to be accurate, not only for your own sake, but for the sake of your sex; the incapacity of the female mind for accuracy is a standard argument against the equality of the sexes. Do, when you talk, keep your hands still. Do observe; the faculty of observation, well cultivated, makes practical men and women. Do attach as much importance to your mind as to your body. Do recollect that your health is more important than your amusement; you can live without one, but you will die early without the other. Do put your hairpins in so that they will stay; it looks slovenly, to say the least, to see them half dropping out. Do be ready in time for church; if you do not respect yourself sufficiently to be punctual, respect the feelings of other people. Do get up in time for breakfast. Do avoid causes of irritation in your family circle; home is the place in which to be agreeable. Do be contented; "martyrs" are detestable; a cheerful, happy spirit is infectious; you can carry it about with you like a sunny atmosphere. Do avoid whispering—it is as bad as giggling; both are to be condemned; there is no excuse for either one of them; if you have anything to say, say it; if you have not, hold your tongue altogether—silence is golden. Do be truthful; do avoid exaggeration; if you mean a mile, say a mile—not a mile and a half; if you mean one, say one, and not a dozen.

PRIZE COMPETITION.—No. 3.

We are pleased to offer our readers a prize of one guinea for the most correct answers to the questions on the coupon below.

In this case, as before, competitors themselves will act as judges, *i.e.*, we shall simply add up the total number of votes given each name on all the papers sent in, and the competitor whose coupon contains or most nearly contains the six names to which the greatest number of votes has been given will receive the guinea.

The following rules must be strictly adhered to:—

1. The coupon below must be filed in and received at our London office, 84 Newgate Street, E.C., not later than the 20th of May, the outside of the envelope marked "competition."

2. The competition is free to all who send in their replies on the attached coupon; any number of attempts may be sent in by the same individual if a separate coupon be used for each.

3. In the envelope must also be enclosed another sealed envelope containing on the *outside* the motto chosen by the competitor (and which also appears

on the coupon), and *inside*, the name and address of the competitor, but *not* the coupon.

Should more than one absolutely correct answer paper be received, preference will be given to the one first opened.

COUPON.

The most popular

- i. Overture?
- ii. Symphony?
- iii. Bass Air (Oratorio)?
- iv. Tenor Air (,,)?
- v. Ballad?
- vi. March?

Motto

ANSWERS TO CORRESPONDENTS.

ACCURATE.—Yes, accuracy in all statements is desirable; but it is well not to be too precipitate in pointing out other people's mistakes. We are grateful to you for having so far carefully read "The Minim" that you can only find in it one mis-statement, where we ascribe the date of the formation of the Royal Academy to the year 1720; whereas you say it should be 1822. It is quite true that the Royal Academy of Music over which Dr. Mackenzie now presides was instituted in 1822; but it is nevertheless also true that in 1720 an association was formed with the title of Royal Academy of Music, whose object was to revive Italian opera in London. Handel was musical director. Don't be so rash in future; you know who proverbially rush in "where angels fear to tread!"

J. S. S.—We are glad you like the song which appeared in our last issue. "Oui of the Mist" can be procured, full music size, for 1/6 nett from any local agent for "The Minim," or from our publishing office, 84 Newgate-street, E.C.

A. A. A.—We quite agree that it would be a pity to spoil the appearance of "The Minim" by cutting a coupon therefrom, were it not that competitors in the prize scheme can easily console themselves by expending another penny in acquiring another copy for binding. We are delighted to hear you intend "becoming a composer;" there are so many now-a-days who *compile* music instead, which is a very different thing. You will find in our article in this month's issue many valuable practical hints as to the course of study you should adopt. We are pleased to hear that you appreciate "The Minim."

CONDUCTOR.—R. H. Walthew's "Pied Piper of Hamelin" is a characteristic, musically and not very difficult cantata; the solos are for tenor and bass. Alice Mary Smith's "Song of the Little Balaung" is a capital work for male voice chorus. There are three solo voices.

ANNIE L. W.—Without knowing more of the young lady's present abilities and tastes, it is difficult to give advice. If she is a singer, we should advise Paris or Milan; if a pianist, Leipzig or Stuttgart; if a violinist, Brussels or Berlin. All the foreign conservatoires are cheap, and rooms and board can generally be obtained at moderate terms without any difficulty. Prospectuses can be had from the various officials on application, who will also give further particulars if asked.

REV. J. T.—The authority our contributor had for his statement as to Gounod's religious views is "Charles Gounod: his Life and Works," by Marie Anne de Bovet; published by Sampson Low & Co. If you read the paragraph again you will see that "The Minim" does not say that a Roman Catholic is not a Christian, as you imply.

DOROTHY H. (Brighton).—If your teacher really does make you finger properly and play right notes, you have much to be thankful for; it is not every one who teaches at 7/6 a quarter who can do this. A feeling for time and expression depends much upon natural gifts. Your motto should be not only "Nil Desperandum," but also "Ex-celsior!"

MRS. P. B. (Clapham).—We are much interested in your account of your struggles and successes, and offer our hearty wishes for your welfare. With determination you ought to do something worth recording some day. We will preserve your letter and keep you in mind.

We are always glad to assist our readers by any means in our power, and we shall be pleased to answer any queries addressed to us to the best of our ability. If a "nom-de-plume" is used, the writer's real name and address must be added.



